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IN-VISION



THE SEEDS OF
DOOM







DOUGLAS CAMFIELD is considered by many to be the best director ever to have worked on *Doctor Who*. **THE SEEDS OF DOOM** was the last story he worked on for the programme. He died in 1984. **SHEILA CAMFIELD** told **IN•VISION** about her late husband's work as a director, and his love of things Gothic.

DOUGLAS really went through the whole spectrum of working for television. He started off by writing, training as an editor before becoming an Assistant Floor Manager. From there he just kept working his way up until he achieved what he wanted to be — and that was a director.

But he always remembered what he had learned on the way, and so he could see where mistakes were likely to be made and take steps to avoid them. If a script was a bit loose, he would work on ways to tighten it up. If the production called for scenes X, Y and Z to be done in one day, he would work to ensure those scenes were done in one day. It was very much in his nature to expect things to work to a certain order, because basically Douglas was a man who always liked to know exactly what he was doing.

Some of that training arose from working in live television, which was a medium he abso-

lutely adored. Live television, he felt, always gave him an extra buzz due to the heightened awareness one needed to have every second of the way. Another phrase for it is "sheer terror", but it is true that if you can direct live drama on television, you can direct anything.

A lot of people, mistakenly, are under the impression that when Douglas collapsed during the shooting of the Jon Pertwee *INFERNO* story, he had suffered a heart attack due to stress. In point of fact, the only heart attack he ever had was on January 28th 1984. For many, many years Douglas had been fitted with a pacemaker, and in 1970 he had been given some new medication to prevent his heart hyperventilating. All that happened on *INFERNO* was that his body suddenly reacted very badly against this medication. So he was taken to hospital where they could monitor him and adjust the prescription accordingly.

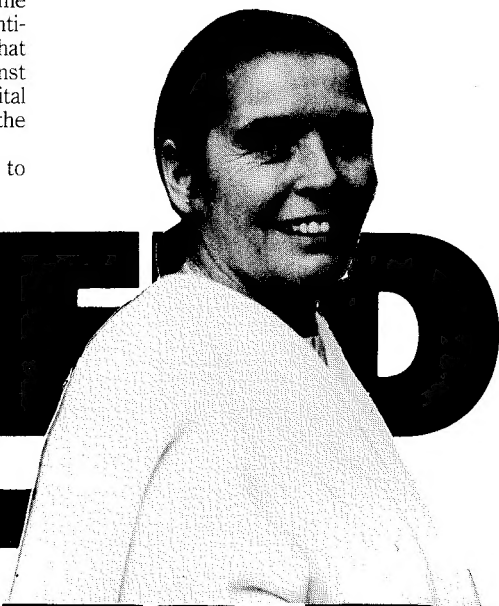
I know there were endless speculations as to

what had happened to him. The wildest one circulating was that Douglas had collapsed over the TARDIS console drunk out of his brain! It was me who started that one, because anyone who really knew Douglas would have realised he never ever drank. So this was my wicked way of spreading a rumour that Douglas was really a secret alcoholic.

Douglas' style of directing, if you want to call it that, arose purely from the budget and time circumstances of productions he was asked to work on. When you take on such tight schedules as *Doctor Who* or *The Sweeney*, you don't



CAMFIELD — on — CAMFIELD





have a lot of money to play with. And yet you are expected to turn them around to very precise time scales. Ideally, everything *must* run like clockwork, and if that means the Director behaving in a very dictatorial fashion, then so be it.

That said, Douglas always, I think, managed a

very good atmosphere on his sets, marrying the need to have a good relationship with the actors to the determination to put together an accomplished show on time. Only once did he ever blow his top in the studio — and that was on a **Doctor Who**, where someone, just by larking around, had ruined something and caused the production to run into overtime. You could absolutely hear a pin drop after he'd done it because everyone was so shattered. No one had ever seen Douglas really lose his temper before. And boy, did he lose his temper.

Douglas never believed he was out to court favours. He was out to turn in very good and professional shows. A lot of it was background. He was a commissioned officer for the Royal Yorkshire regiment, and a lot of parental pressure went with that as well. His father was a Lieutenant-Colonel, and so it was expected of Douglas that he would follow suit in the army. That is what it was seen that a young man of his background and standing would do. And he did, for quite some years, even though he did not particularly like that lifestyle. Always he wanted to be in films, so when the opportunity arose, he had to work very hard to prove to his family that such a career was as worthwhile and professional as the army.

In terms of his interests, Douglas was very fond of books — especially historical novels and adventure stories. He greatly admired an author named George Shipway, whom we got to know very well until his death six years ago. In a sense Douglas came to adopt George as a father-figure. George was everything Douglas ever wanted in a father — warm, compassionate, and an excellent author.

We first met George over a book he had written, *Knights in Anarchy*, with which Douglas had been very impressed. Indeed, we bought the rights and Douglas scripted it to be made, hopefully, into a feature film. But sadly it never got off the ground, no matter how hard we tried.

Knights in Anarchy is set during the wars of Stephen and Matilda in the twelfth century. It was the time when all the barons were engaged in a furious power struggle, fighting each other over bits of England and Ireland. The hero is the son of a very small landowner, who believed he has been dealt with harshly by one baron in particular. So the story is really about how he gets his own back.

DOUGLAS also had a great affinity with Edgar Allen Poe and all the other so-called *Gothic* writers. That's why so much of his **Doctor Who** work has been considered Gothic in its tone.

I do believe Douglas interpreted Gothic in its romantic context, mainly because he himself was such a total romantic. He always said he was born out of his time. He would have loved being born and living, say, in India during the nineteenth century; either in the army or as part of the East India Company.

One of his great favourites, of course, was *Beau Geste*, which is why he was so grateful to Barry Letts when he asked him to direct the version for BBC Classic Serials in 1983. A few years beforehand Douglas and Barry had had lengthy discussions about doing a **Doctor Who** story set in the Foreign Legion. Douglas even wrote a full plot outline based on his knowledge of the literature of the period. Again, unfortunately, it never got used.

The Gothic horror story came to its fruition during the nineteenth century. So Douglas always looked upon this period as combining the cosy fireside style and elegance of the Victorians with the macabre terrors of the *Frankenstein* and *Dracula* stories.

That probably accounts for why his **Doctor Whos** were so well thought of. Douglas believed children like to be scared — but only up to a point, so long as they can see that all is really well. It was important to him that **Doctor**

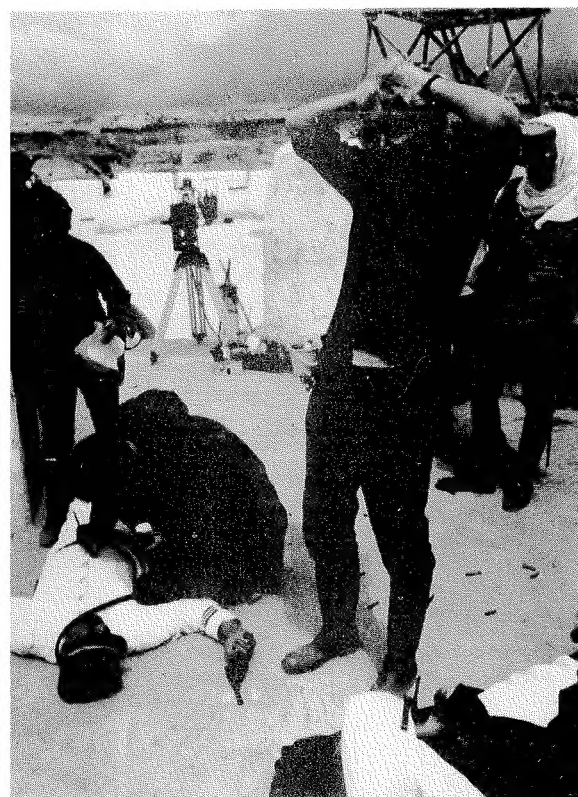


Photo courtesy of Sheila Camfield

He was constantly rushing around, arms and legs waving like an Italian policeman on point duty

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Sheila Camfield

The Doctor and Sarah spy something nasty in the grounds of Chase's house

Douglas Camfield on location for *Ivanhoe*

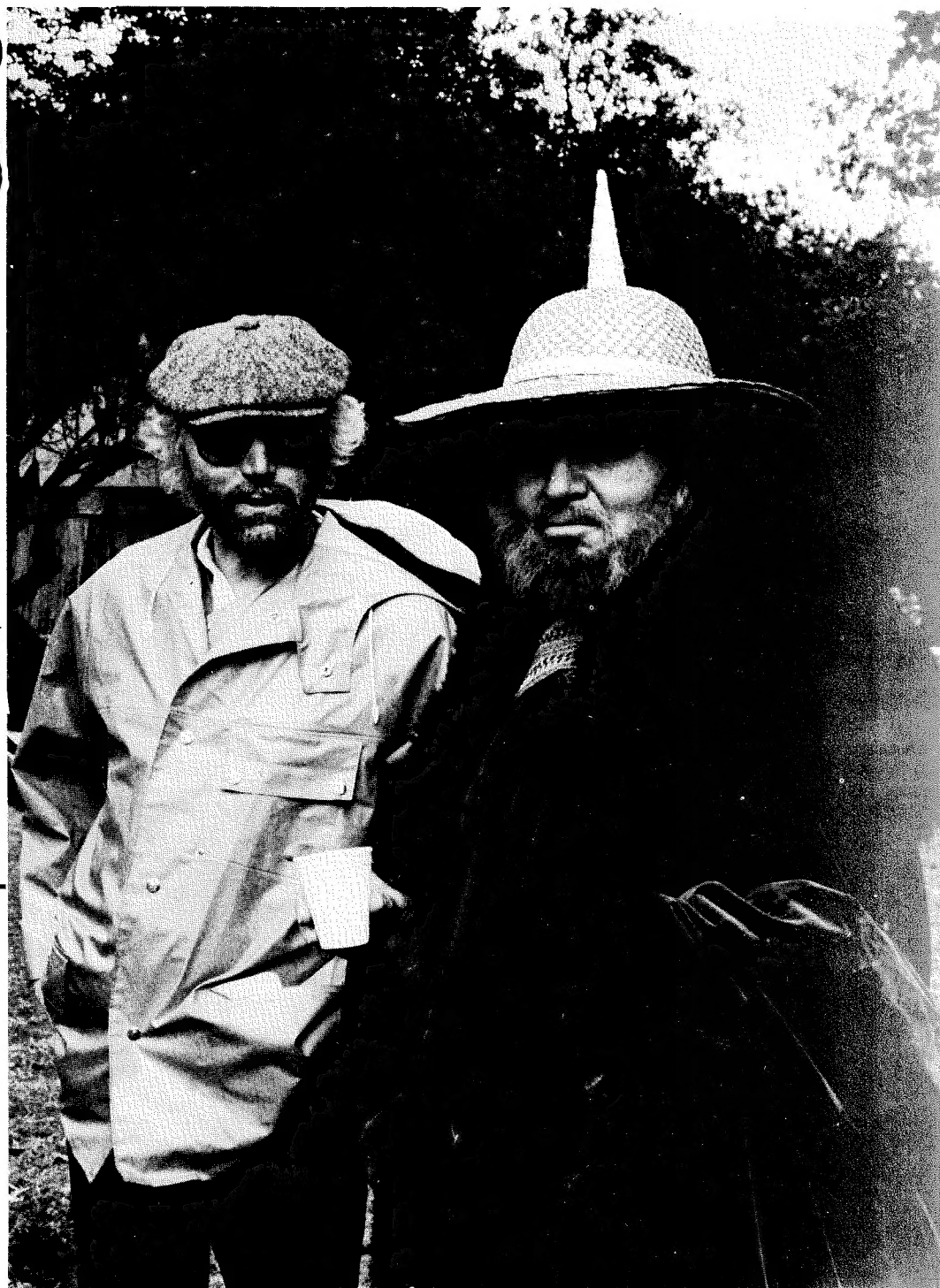
Who went out when it did, Saturday tea-time, because it meant a fairly safe bet there would be adults watching with the children, to keep an eye on them during the scarier moments. Douglas appreciated that with *Doctor Who* you had to be realistic, but also that you had to know where to draw the line at showing violence and horror. Tension was probably his main goal. Action and adventure can only give so much in a production, and Douglas knew it was important to show people's feelings and personalities in scenes when there is not too much else going on.

I know he was terribly disappointed with the monster in the Loch Ness story. He felt, whether due to time, money or both, that it looked totally unconvincing. He was aware very much that with models you have to be extremely careful how you shoot them — the Lighting Director was of enormous importance, either in the studio or on film, for making something essentially very small look large and as realistic as possible. Up until that story he felt he had done very well with models in *Doctor Who*, and it was a source of terrible frustration to him that he could not do anything to make it look better than it did.

The Loch Ness monster story has been Douglas' first *Doctor Who* for years, so to come back and not do what he felt was a good job upset him terribly. He was happy to return because he had looked forward to working with Bob Banks Stewart and Tom Baker.

Geoffrey Burgon's commissions to write the music for that story and *THE SEEDS OF DOOM* happened because I had just finished doing a BBC *Ghost Story for Christmas* play, called *The Treasure of Abbot Thomas*, based on an M.R. James story. The music for that had been the sound of monks chanting, but orchestrated in some way to give it a very haunting quality. Geoffrey Burgon was either the arranger of that music, or he may even have been the composer as well. But Douglas was

Photo courtesy of Sheila Camfield



very struck when he heard it, and immediately asked him to compose for *Doctor Who*. It was exactly that eerie, slightly alien feeling he wanted the music to have.

If one word was needed to sum up Douglas' approach to directing, it would be "enthusiasm". To see him orchestrating rehearsals was a sight for sore eyes; he was constantly rushing around with his clipboard, arms and legs waving like an Italian policeman on point duty. But enthusiasm is infectious, and it was noticeable how many of his cast would pick up on that enthusiasm and give better performances at the end of the day than otherwise they might have done.

John Levene is a good case in point. John has got tremendous energy and always projects a strong impression of being happy to talk to anybody about anything, whether he knows the subject or not. Douglas got to know him first, I think, on *Z Cars* when from a crowd of extras this one chap sidled up to him and said, "Excuse

me, Mr Camfield, what do I have to do to become an actor?" That sort of approach is unheard-of, somewhat naive, and takes a lot of guts to do. But it made a sufficient impact on Douglas, who said "Okay, see me at lunch". So he did, and Douglas gave him a few pointers, not to mention casting him when the whole UNIT concept grew up.

UNIT was not Douglas' idea, but he did have a strong voice in encouraging Derrick Sherwin to use it as a semi-permanent feature of *Doctor Who*, in retaining Nicholas Courtney's character, and in casting John Levene as the sergeant.

Douglas always amassed a total enthusiasm for whatever project he was engaged on, especially *Doctor Who*. He loved the whole idea of the Victorian-esque man who could travel anywhere in time and space, and experience such amazing adventures. He never wanted to be known as *The Doctor Who Director*, but at the same time he retained a constant fascination with it and hated when he saw what he thought were instances of its standards slipping. □

What do you do

Season thirteen set a precedent for **ANDREW MARTIN** looks at the Tom Baker era



SEASON thirteen of **Doctor Who** set a regular pattern of stories for the show. Up until the final Tom Baker season, the intention would always be to have five four-part stories followed by an end-of-season, block-buster six-parter.

Following on from his script for **TERROR OF THE ZYGONS** (serial 4F, see **IN•VISION** issue seven), Robert Banks Stewart turned in a story that was something of a mixture. Ironical, then, that the main villain Harrison Chase denounces hybrids as “a crime against nature.” But despite the mix of source material (see *The seeds of ‘Doom’*, elsewhere this issue) there is still enough to make **THE SEEDS OF DOOM** a good and enjoyable **Doctor Who**.

But in addition to the references external to things **Who**, there is also a strange echo of the Barry Letts/Terrance Dicks era of the programme. Harrison Chase’s ecological stance — his concern that endangered species of plant receive less attention than the Blue Whale, Natterjack Toad, et al — is closer to the social conscience of the latter Pertwee stories than the tense horror of the rest of this season. There is also the third, and rather pathetic, use of UNIT in the season. With none of the regular team, the UNIT concept becomes flat, and since they achieve nothing apart from calling in the RAF (which even Thackeray could have managed on his own) could have been omitted altogether. But however successfully, the themes of the UNIT years are there — UNIT itself, the megalomaniac, the violence... With the references to sf classics and Hinchcliffe’s pet idea of possession thrown in, it just needs the addition of action-series pace and a smattering of **Sweeney**-style violence to keep the kids watching.

There are few surprises in the plot, and those there are (like Amelia Ducat’s undercover ops for the World Ecology Bureau) are really simply convenience for the writer. But this is made up for by the

for an encore?

DOCTOR WHO seasons to follow. SEEDS OF DOOM, and sees starting to bloom

quality of the performances, and the nastier sides of human nature revealed in some of the characters. Even the Doctor is, on occasions, far from sweetness and light. The Antarctic scientists are duffers all, almost deserving to be bumped-off, while Sir Colin Thackeray and Miss Ducat are colourful but out of place. They do lend a reassuring levity to the affair though, and Miss Ducat is given some good lines delivered with relish by Sylvia Coleridge. By contrast, Richard Dunbar and Chase's "best man" Scorby are given small speeches about their own characters by way of explaining their villainy, but then so are Thackeray and Ducat — to explain *their* good nature.

Scorby is a convincing ex-mercenary and makes up a useful double-act with Keeler in the first two episodes. He is the source of most of the physical violence, although he only gets really nasty in part four, when he beats-up the Doctor — after the Doctor has comprehensively done the same to him! When Chase has clearly gone completely mad, Scorby is left to fend on his own, and not without a hint of cowardice. As Sarah tells him: "All these guards, all these guns, it's just a big game to you. It gives you a sense of power. You're not complete unless you've got a gun in your hand." Scorby quickly despairs when trapped in the house by the Krynoid, and he ends up running away; to his death.

KEELER, like Hargreaves the butler, is owned "body and soul" by Chase. Keeler is a botanist whose demeanour varies from very nervous to utterly petrified. I like Mark Jones edgy characterisation, and his transformation into the Krynoid was one of the most involved and convincing man-into-monster performances seen in *Doctor Who*.

As for the other minor characters, Hargreaves, played by the aptly-named (considering the character's death-by-plants) Seymour Green, I suspect is the old family retainer. Sergeant Henderson is

a faceless wonder, and his superior, Major Beresford, is an embarrassingly chinless one. His drawn-out joking with Thackeray about "homicidal gooseberries" only served to give me gooseflesh.

Harrison Chase is our main villain, a sub-James Bond megalomaniac plant-fetishist. He is a suave cold fish with a line in understatement and innuendo. Tony Beckley's camp performance also gives an idea of how far it was permissible to stereotype homosexuality in mid-seventies television, although Chase's preferences have to be for vegetables. That said, he surrounds himself with butch thugs like Scorby and the guards, although he bemoans the fact that he is "surrounded by idiots".

His character is intriguingly fleshed-out however with his ancestor Sir Bothwell Chase — executed in 1587 and reputed still to haunt the mansion — and his meanness in 'neglecting' to pay for Amelia Ducat's picture, then haggling over the price. Though it is never stated where his millions come from.

Chase is obsessed with his plants, so much so that — apart from his trance-like state — it is hard to notice the difference when he is possessed by the Krynoid. Before this he has composed hymns to plants, and played them in his "green cathedral"; after his possession he states: "The plants must win. It will be a new world, silent and beautiful", which hardly counts as a change in attitude — unless he is going to give up the music. But Chase usefully puts over the Krynoid's point of view, given the faintly ridiculous spectacle of the Krynoid speaking to those it traps in the cottage. Chase's death in his own grinder is poetic justice in the Bond tradition.

Little is added to our understanding of the Doctor in this story, although he has one of his random bouts of prescience about the alien. He is casually violent, and already becoming more of a buffoon. His much-vaunted early alienness takes the form of refusing to help the Antarctic scientists amputate their colleague Winlett's arm: "You must help yourselves".

This doesn't really hold up given his interference in this story and others.

The Doctor here is magnificently dark and moody alternating with his manic moods. He is business-like, but habitually rude. Tom Baker has also begun to stare into the camera, a trait that was to increase steadily over time.

Sarah is quite well served here, although still an adjunct to the Doctor (as in the classic shot of them running hand in hand). She has ideas and plans of her own and the Doctor shuts up and lets her get on with it. Both she and the Doctor have to rescue each other from the grinder, but she still gets to scream a lot.

THE SEEDS OF DOOM is a hybrid all right. But its direction, the last realised contribution to the series by Douglas Camfield, is enjoyable in itself. The camera work is interesting, and the casting of Tony Beckley, John Challis, Mark Jones and Sylvia Coleridge is worth all the story's faults. The Krynoid monster is ultimately unremarkable, but at least the location work was shot on video so that the ChromaKeyed creature is at least half convincing. And if the story was stretched out from four to six episodes, it does at least add depth to the characters. It also offers a dress rehearsal for the germination of the second pod, though there seems to be some disparity between Winlett and Keeler's symptoms.

The end of the story is perhaps its great let-down. The use of stock footage to destroy the monster was followed by not one by two flip ending scenes. Either of these would have functioned well enough on its own. But with a running time of just over twenty minutes, they obviously had to put absolutely everything in. It's a shame, because THE SEEDS OF DOOM is quite a good scary story on first viewing. It had the potential to be even better but as with many a six-parter, there is too much padding. Too many veg, not enough meat. □

PRODUCTION

THE SEEDS OF DOOM was the final story of *Doctor Who*'s thirteenth season. It was also the first time since *THE DAEMONS* (serial JJJ, the last story of season eight, shown in 1971) that the final story of the transmitted season was also the last to be recorded in that block.

Director

Douglas Camfield was approached by producer Philip Hinchcliffe to direct serial 4L, *THE SEEDS OF DOOM*. Camfield had a high standing as a drama director, and retained a fondness for *Doctor Who*, which he had first directed in 1964 (the final episode of *PLANET OF GIANTS*, serial J). This affection for the show had lured him back, despite his better judgement, into directing what he described as "the most technically demanding television programme made in Britain — and hence, in the whole world". For Camfield, satisfaction with the end result often had to be balanced against the toll which its production exacted on him personally.

After his severe illness during the production of *INFERNO* (serial DDD), Camfield had vowed never to return to the series. But the temptation of working with such production staff as James Acheson, Roger Murray-Leach, Philip Hinchcliffe and the adventure writer Robert Banks Stewart proved too much. So Douglas Camfield accepted Hinchcliffe's offer to direct *TERROR OF THE ZYGONS* (serial 4F, see *IN•VISION* issue seven).

Influences

In 1955, Hammer Films began their huge success with a cinema remake of Nigel Kneale's ground-breaking television series *The Quatermass Experiment*. Hammer already specialised in remaking popular radio and television drama, and the *Quatermass* serials were to be

obvious material. Kneale's original teleplay was about an astronaut, infected by an alien organism, gradually mutating into a carnivorous plant (see *The Seeds of Doom*, elsewhere this issue).

Douglas Camfield's great, though unfulfilled, ambition was to direct a production for Hammer — preferably a Gothic vampire story. But by 1975 Hammer had had its day, and its uncomfortable blendings of Kung Fu and vampires were eclipsed by bigger-budgeted releases like *The Exorcist*.

What Philip Hinchcliffe offered Camfield, and which influenced his decision to direct again for *Doctor Who*, was an opportunity to remake *The Quatermass Experiment* — classic Hammer material — for *Doctor Who*. As further inducement, Camfield was promised "a knockout script" from Robert Banks Stewart, the extra financial and production flexibility of a six-part story, and earlier, tighter supervision of the show's effects work.

Scripting

Robert Banks Stewart was commissioned early in the planning stages of season thirteen. He submitted two four-part story ideas, both of which script editor Robert Holmes commissioned him to write scripts for. But Holmes was aware that he could not count on Stewart being available for rewrites once the first rehearsal scripts were completed and delivered, owing to the author's increasing commitments to other BBC projects.

Robert Banks Stewart was not a regular *Doctor Who* viewer, and he knew nothing of the programme's history. As a result, he depicted the Doctor and Sarah as two investigators in the style of *The Avengers*, a show which he had written for in its Emma Peel era.

The initial scripts for *THE SEEDS OF DOOM* provided the interesting location of a country estate, and two leading villains —

Harrison Chase and Scorby. But the story was not worked as a vehicle for the regular characters, with the Doctor coming across more like a violent version of Steed, complete with fist-fights and daredevil entrances through skylights.

Rewrites

But the main reason that the scripts needed revision was one of length. Robert Banks Stewart's material was structured for, and adequate to sustain, a four-part adventure. And there were six episodes of the season left to fill. The choice was between a separate, two-part filler story like *THE SONTARAN EXPERIMENT* (serial 4B, see *IN•VISION* issue three) or the expansion of *THE SEEDS OF DOOM* to six parts.

Hinchcliffe decided to do both: "We wanted a way to get out of the bind of doing a six-parter. By episodes four and five you've been there, you've done it, you've said it. You're just going round in circles waiting for everybody to get bored. So we thought we'd split the thing, a bit like we did with *THE SONTARAN EXPERIMENT* and *THE ARK IN SPACE*, and do two parts here and four there. So there was a sort of lift, a 'kick' after two episodes, and then you were almost into another story."

Between them, Holmes and Camfield extended *THE SEEDS OF DOOM* by prefacing it with a two-part adventure set in the Antarctic. Normally the script editor would handle the rewriting alone, but Holmes was aware that Camfield would not shy away from rewriting his material. As Hinchcliffe puts it, "Dougie did like to tinker a bit", so Holmes asked Camfield to help from the beginning. Taking as their starting point the idea of the invading plant organism, Holmes borrowed from another 1950's vegetarian horror classic, Howard Hawks' *The Thing from another world!*

Design

The extra two episodes needed an extra studio booking. And since the first block of two episodes had so far been seen as for another production, there was no guarantee that the production crew assigned to the last four parts would be available. In fact, only two of the crew were unavailable for the first block.

Vision mixer Sue Thorne supervised the first two parts, with colleague Graham Giles taking over for parts three to six. And junior designer Jeremy Bear took on the Antarctic sets until Roger Murray-Leach was available to pick up the job and design the rest.

The recording blocks were organised such that the scenes in parts one and two not set in the Antarctic were recorded in a later block. So Murray-Leach handled the design for Chase's mansion and the World Ecology Bureau offices, even though they feature briefly in the first two episodes.

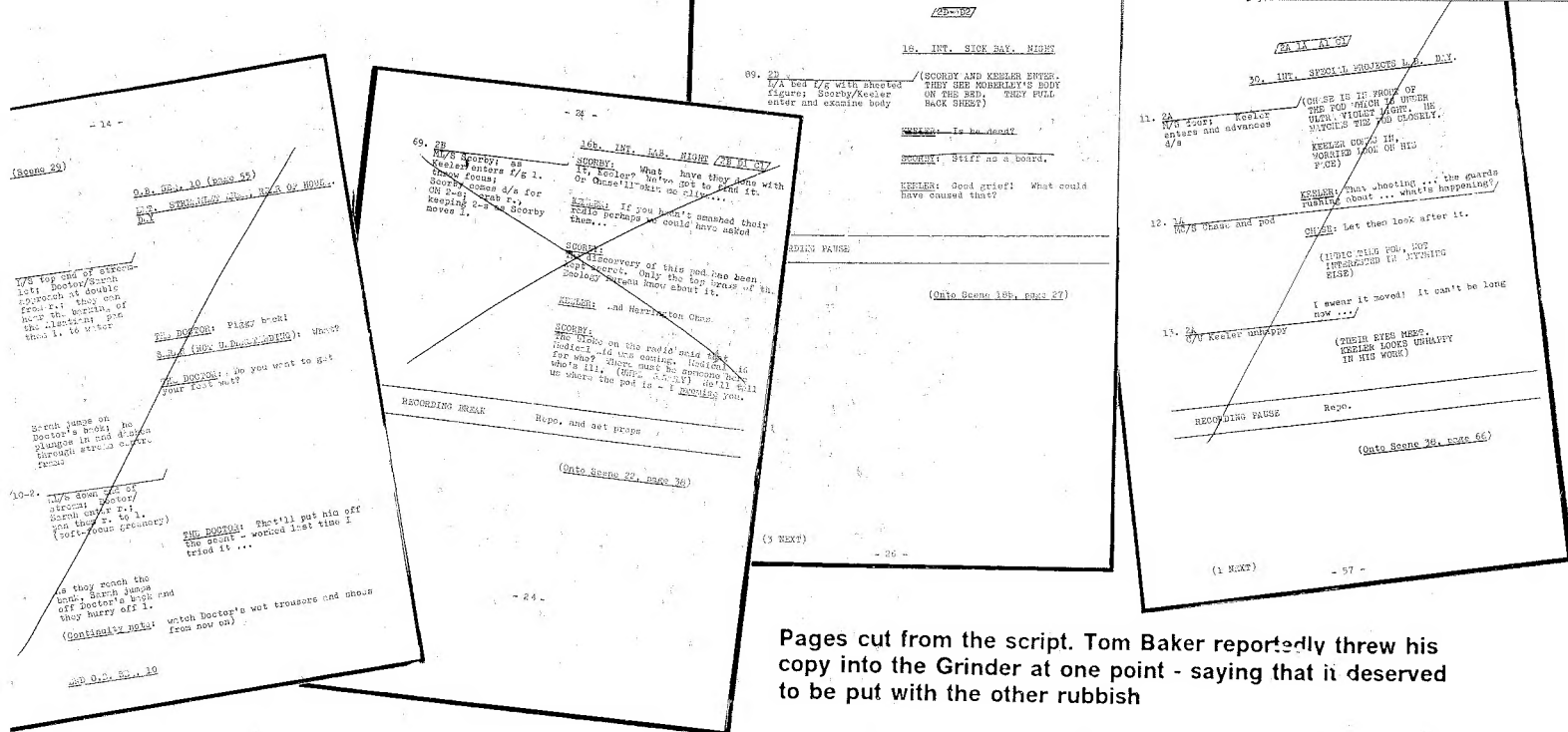
Casting

Looking for a strong lead to play the central villain of the story, Harrison Chase, Douglas Camfield approached film actor Tony Beckley. Camfield picked up on the fastidious, slightly effete mannerisms suggested for Chase in the script and remembered Beckley's performance from *The Italian Job* as similar to what he wanted.

Tony Beckley accepted the role, and Camfield later described working with him as "an



The Krynoid costume was worn by two actors as if it was a tent. Costume Designer Barbara Lane had to go inside several times and make running repairs.



Pages cut from the script. Tom Baker reportedly threw his copy into the Grinder at one point - saying that it deserved to be put with the other rubbish

absolute joy", both for his performance as Chase, and for the way he inspired Tom Baker also to give of his best.

Camfield chose John Challis as the mercenary Scorby, from his own 'repertory company', from which he also selected Sylvia Coleridge. The part of Amelia Ducat was especially written in for her by Robert Holmes at Camfield's request. A great fan of the actress, Camfield regarded Sylvia Coleridge as the epitome of the colonial British woman — apparently eccentric and genteel, but possessed of great courage and ability when tested. Camfield was always wanting Ms Coleridge for productions whenever opportunities arose for her simply to play herself.

The UNIT parts were originally written for Nicholas Courtney and John Levene (to play the Brigadier and Sergeant Benton). But Hinchcliffe and Holmes decided not to use the established characters, to emphasise to the audience the Doctor's distancing himself from his former role as UNIT's Scientific Advisor. The interesting question remains, though, of whether Sergeant Benton was to be killed by Chase in the same unpleasant way as his replacement, Sergeant Henderson...

Krynoid pods

The vegetable monster itself, the Krynoid, offered opportunities to several production departments. The name *Krynoid* was derived from Crinoid, or less commonly Krinoid, a sort of Lily-shaped sea urchin with stalks and roots (usually fossilized). In fact, in the initial scripts it was spelled *Crinoid*.

The first manifestations of the Krynoid, the pods, were constructed by Visual Effects. There were several pods made. There was a small, portable version of the complete pod. There was also a similar model of the pod after it has opened. Requiring most work was a tabletop-mounted model which opened on cue to emit a plumule constructed round wire.

Both scenes of the Krynoid pod bursting and the embryonic plant stem emerging to attack its victim were recorded backwards. So the stem detached from its victim's arm, waved around and then slid back into the pod as it closed. Played in reverse on a video disc, the overall effect was more convincing and more easily achieved than it would have been to attempt the scenes mechanically in real time.

Make-up

The next four stages of the Krynoid's development, once it has found a human host, were all

supervised by the Make-Up department. They were listed in the production script as *Steps A to D*. They encompassed the victim's mutation from a mottled green skin-tinge (Step A), through to a covering of the head, arms and upper torso in layers of textured latex (the thickest layer being Step D).

As with Sorenson's transformation to Anti-Man in *PLANET OF EVIL* (serial 4H, see *IN•VISION* issue eight) the scenes of Winlett's transformation were shot in reverse order. Because it is easier to remove make-up than to apply it, the scenes of Winlett as close to the real Krynoid (such as when he strangles Moberley at the close of part one) were recorded first. These were followed by scenes of him less mutated (on the bed). The last scenes recorded with actor John Gleeson were of Winlett examining the complete pod, before he is infected.

Keeler's transformation into Krynoid was recorded on day two of the second recording block (ie, 2nd December, 1975). These were recorded in story order. This was partly because there was longer between the scenes for make-up to be applied, and also because only three stages of make-up were used before the Costume department took over.

Costumes

The version of the Krynoid in its final 'human' form came into the jurisdiction of the Costume department. To save on cost and time, two of the Axon monster costumes from *THE CLAWS OF AXOS* transmitted in 1971 (serial GGG)

were used. One had tentacles attached to the head, the other did not. Both were repainted green.

The full Krynoid, devoid of all recognisably human features, was built from scratch. It was mainly constructed of layers of latex over a wire frame, with tentacles and other appendages added.

Two actors (Ronald Gough and Keith Ashley, were needed inside the frame to work all the air-bladder operated sucker limbs and tentacles. They also had the task of moving the seven-foot high creature — shuffling along together, not unlike a pantomime horse.

Multiple-feed ChromaKey was used for the shots requiring the near-adult Krynoid to be seen towering above the house. A caption slide of the sky was used as background, with the Krynoid ChromaKeyed against it. Then, using a caption slide of the rooftops of Chase's mansion with the area above masked out, Electronic Effects Operator Dave Jervis inlaid the house battlements into the picture foreground, giving the illusion of height.

The illusion of a huge Krynoid is also achieved in the scene when it approaches, and possesses, Chase. Actor Tony Beckley looks up, as if at the Krynoid monster, and a dark shadow covers his face.

The tentacle which breaks into the cottage where the Doctor, Sarah, Scorby and a couple of Chase's guards are hiding was a mechanical effect, worked full-size and in real time. The same effect was reused in part six when a tentacle breaks into Chase's house.



PRODUCTION

Model work

The Krynoid's final manifestation was a large model stage consisting of a plaster reconstruction of Chase's mansion house as it is engulfed by the full Krynoid. Some of the creature's tentacled limbs were wire-armatured for stop-motion filming. Others were cable-controlled so that the creature could be shown demolishing sections of the house. Cable control also enabled the monster to react when hit by the RAF missiles.

Other models build for the story by Master-models Ltd included a section of the mansion interior, used for the sequence when the Krynoid smashes its way through the ceiling. There was also the reactor hut and Antarctic survey base miniatures destroyed in the effects explosion at the close of part two of the story. The model of the main base included a revolving antenna. There was also a short model sequence of the Doctor and Sarah's helicopter arriving at the base. At the start of part three, the of the model, blown up by Scorby, is mixed to location footage of a close-up of Sarah unconscious in the snow.

One other small model used was a section of the roof of Chase's house. This was used for the sequence in part six where a length of ivy is seen snapping the telephone lines as Sarah is talking to the Doctor on the 'phone.

On location

Since there was no question of filming in Antarctica — or anywhere close to a guaranteed snowfield — Camfield decided to use Outside Broadcast (OB) video camera rather than the more usual 16mm film for shooting the exteriors of THE SEEDS OF DOOM. He decided to achieve the illusion of vast snowy wastes mainly in the studio, using ChromaKey. Matching the video images recorded on location would be easier than combining video and film (although some stock footage would have to be from film).

The first exteriors to be recorded, however,



An Axon from THE CLAWS OF AXOS, 1971 — the costume was re-used for the Krynoid



were the Chase mansion scenes. These were recorded in the gardens and grounds of Athelhampton House, near Dorchester, owned by MP Robert Cooke. The Doctor Who unit spent a week recording there, including one block of night recording (for the scenes towards the end of part four and beginning of part five). Douglas Camfield threw a costume party at the hotel on the last (Friday) night to celebrate Hallowe'en.

The shoot was complex. Camfield had to make the grounds of Athelhampton House appear larger than they really are, and in addition the production crew had to cope with unpredictable weather and lighting. As a result, many of the pursuit sequences in parts three and four were lost altogether. Some were never recorded, others were left out to maintain continuity. One of the scenes cut had the Doctor wading into a stream, and hiding under a bridge. It is to maintain continuity with this scene that he has wet shoes and damp trouser bottoms in later sequences.

The Design crew handled the effects of the vegetation going wild and attacking people. A wind machine was used to blow the plants into apparent frenzy. Scorby's death, dragged under water by a mass of creepers and vines, was achieved by use of a net dressed with the vegetation and pulled up and over actor John Challis, then down into the stream.

Another effect used on location was the UNIT laser gun. This was a bazooka-like weapon with a flash gun fixed on the end. The effect of the gun on the Krynoid was a glowing white light overlaid on the Krynoid as it looms above Chase's house.

Two other locations were used. One was Television Centre itself, doubling for the World Ecology Bureau. The other was a quarry in Dorking.

The quarry appeared both as a quarry, and as Antarctica. As the quarry, in the sequence where the Doctor fights with Chase's chauffeur, a hand-held video camera was used for the shot from the top of a hopper as the Doctor prepares to leap down on his opponent.

To simulate snow and the landscape of the

Antarctic, high-pressure foam was sprayed on to a section of quarry bank to give the illusion of a frozen, snowy background. Fine polystyrene granules were used for snow in close-up work. For one day, a Snowcat was hired. This is seen arriving in the quarry, and the Royal Marines survival team and Doctor Chester disembark to rescue the Doctor and Sarah at the start of part three.

The TARDIS

The TARDIS police box prop was used for the last time on location for THE SEEDS OF DOOM. The prop, still in use from the black and white years of Doctor Who finally collapsed — during shooting. The roof fell in on Elisabeth Sladen and Tom Baker at one point.



Chase, the Doctor and Sarah in Chase's mansion

The dialogue for the final scene of the story was rewritten by Douglas Camfield. The original referred to the Doctor and Sarah having arrived in Antarctica by aeroplane near the start of the story. But when the scene was recorded, Camfield was still unsure whether they would be seen arrive by model plane, model helicopter, stock footage of one or the other, or even at all. The answer was to cut the reference from the script. But in so doing, the reason why the TARDIS was programmed for the South Pole was also lost.

The Doctor's original explanation was: "You remember we originally intended to come out here in the TARDIS, and then decided that an aeroplane would be less conspicuous? The TARDIS is like a lift. If you press a button for the second floor, and then a button for the basement, you've still got to go to the second floor first."

In the studio

Douglas Camfield hoped that the use of video-recorded exteriors and ChromaKey would enable him to merge footage to lend a greater impression of scale to the Antarctic shots. For instance, he wanted shots recorded on location of the Doctor or the Krynoid on a snow ridge looking down at model-shot footage of the base or reactor hut (actually done on 16mm film).

However, during editing it proved impossible to line up the angles precisely enough to look convincing, so the idea was dropped. Instead distance shots of the actors against ChromaKey backcloths were recorded in the studio. These were framed by a camera vignette and combined with other snow shots, before being overlaid by a 16mm film loop of blizzard conditions.

The snow loop, played over many of the exterior scenes, also gave a visual continuity to



the added stock footage (such as icebergs, and Scorby's plane taking off), model shots and live-action sequences.

The first recording block, in mid November 1975, mainly covered parts one and two. The scenes for these episodes set at the World Ecology Bureau and Chase's mansion were recorded in a later block.

Video disc images, played backwards, were used for the sequence at the end of part five where Chase's plants climb up towards Sarah, Scorby and Hargreaves as they try to reason with him.

Studio recording was completed on December 16th, 1975. Cypher dubbing and videotape editing were scheduled for the new year.

Cuts

Philip Hinchcliffe sat in on the VT editing, and for the second time in his producership he ordered his director to cut out a sequence.

The scene was of the mutating Keeler struggling to resist a plate of raw meat left by Chase's butler Hargreaves. Keeler finally gives in to his craving. But despite a first class performance from Mark Jones as Keeler — or perhaps because of it — Hinchcliffe felt the scene was powerful enough to cause offence.

Another sequence cut, for different reasons, was an out-take of Sarah and Scorby trying to get back into the house at the end of part five. On one take, the door was not locked. "The door — it's locked", says Scorby, whereupon the door opens, and he swears. This scene is worthy of mention as it was shown in the out-takes section of the BBC's **Festival Forty** programme (the only other **Who** clip was a sequence from part six of **GENESIS OF THE DALEKS**, serial DDD). The out-take is also included in one of the continuously playing video compilations at London's *Museum of the Moving Image*.

Douglas Camfield decided on a few cuts of his own. From part two he edited out a violent sequence of Scorby slapping the Doctor's face to make him talk. And from part three he removed a shot of the Doctor gulping whiskey from Doctor Chester's hip flask to revive himself when rescued by the Marines. He also removed Scorby's more precise instructions on how to prepare a Molotov cocktail using paraffin and lighter fuel. This did not prevent Mary Whithouse and the National Viewers and Listeners Association (NVALA) from complaining about the inclusion of the fire bomb, however.

Reception

THE SEEDS OF DOOM ended **Doctor Who**'s thirteenth season on a high note, with most of its episodes gaining an audience of about 11 million viewers.

Predictably now there were complaints from the NVALA, especially about the compost grinder and mutation scenes as well as the Molotov cocktail.

Nevertheless, Philip Hinchcliffe selected the story to be edited into omnibus form when problems with the following season called for the hasty insertion of repeat shows. Both **PYRAMIDS OF MARS** (serial 4G, see **IN•VISION** issue nine) and **THE BRAIN OF MORBIUS** (serial 4K, see **IN•VISION** issue twelve) were screened in re-edited, compilation form. But late in the day the repeat of THE SEEDS OF DOOM was cancelled in favour of the first showing of a pilot of production from Gerry Anderson, **Into Infinity**.

Continuity

In this story the Doctor confirms his age as 749. The use of the TARDIS pause control, mentioned in **THE ANDROID INVASION** (serial 4J, see **IN•VISION** issue ten) is also implied (see above).

The Doctor is in a serious mood for much of the story, refusing to lend any assistance in the proposed operation to remove the infected Winlett's arm. "You must help yourselves", he tells Moberley and Stevenson. He does become less moody later on, and describes Sarah Jane Smith as "my best friend". But despite his occasional levity later, in this story the Doctor is as physically violent as he ever is. At one point (start of part four) he jumps down through a skylight, then thumps Scorby, pushes him into a fireplace, and smashes a chair over his head. He then turns a pistol on Chase and Keeler.

The Doctor is seen driving in this story — he disguises himself as Chase's chauffeur and drives Chase's Daimler to his mansion house. When trying to escape from Chase's grounds, the Doctor asks Sarah if she has a 2p piece for the telephone.

Next issue

Next issue **IN•VISION** interviews Graeme Harper, Production Assistant on THE SEEDS OF DOOM, and director of several more recent **Doctor Whos**, about the work of Douglas Camfield and the making of this story. □

Seeds of "DOOM"

ALISON BAUGET analyses the roots

ANDREW Martin describes THE SEEDS OF DOOM as a hybrid story in his review (see *What do you do for an encore?*, elsewhere this issue). And so it is. The story owes its existence in transmitted form to chance — expansion to a six-parter, and also to a number of sources drawn on by the writers. Some of the sources are deliberately drawn on, others probably exert only a subconscious influence. Some are acknowledged by the production team, others they probably don't even realise are similar. Some are probably similar merely by coincidence.

The most obvious influences on the story are Howard Hawks' *The Thing from another world!* and Nigel Kneale's teleplay (and the subsequent film) of *The Quatermass Experiment*, broadcast in 1953 (the film is 1955).

The first two episodes pick up on themes from *The Thing from another world!*, most notably the Antarctic setting. But the vegetable monster is also there, and so is the idea of it taking over human hosts.

Producer Philip Hinchcliffe is certain of the perceived source of the main part of the story. He told **IN•VISION**: "THE SEEDS OF DOOM was based on a *Quatermass* notion. Bob (Holmes) probably came up with it. But I do remember saying, 'Couldn't we do a *Quatermass*-y one?' We were always trying to do the *Quatermass* story in a way. It was very powerful."

Nigel Kneale says that he has been told that "I don't really write science fiction at all, but just

use the forms of it." His script for *The Quatermass Experiment* bears this out. He succeeded in his aim to put "live people" into a science fiction-type story. This is partly why the film is so less impressive than the teleplay. Two things immediately count against it — the shortening from six half-hour episodes (though each over-ran) to a short film which preserved plot at the expense of characterisation, and the casting of Brian Donlevy as Quatermass in a loud American characterisation of which Kneale heavily disapproved. Even the title is changed. The British public had to suffer *The Quatermass Xperiment*, while the American audience was lumbered with *The Creeping Unknown*. The only saving grace is the battle of wits between Thora Hird as an alcoholic destitute and police sergeant Sam Kyd.

The plot is actually fairly straightforward, relying on character and novelty (which it certainly had) to see it through. A rocket sent up by Quatermass crashes back on earth after going astray. When the ship is opened, only one of the crew of three is still inside, and the hatch has not been opened. The survivor, Carroon, is in a trance-like state and his metabolism is changing. Worried for her husband, Judith Carroon kidnaps him from hospital. But hubby Victor is already mutating into an alien vegetable (working off his silent frustration on a poor, inanimate cactus belonging to a poor near-inanimate old lady). Finally, Quatermass tracks the near-complete alien plant to Westminster Abbey. Here he appeals to Carroon's spirit (and the absorbed essences of his crewmates

Greene and Reichenheim) to resist the creature. Obliging, they do and it dies. Except in the film, where Quatermass can't be bothered with all this appeal-to-humanity stuff, and has it electrocuted instead (the alien having kindly wrapped itself round some convenient scaffolding).

Immediately there are obvious parallels with THE SEEDS OF DOOM. The man into plant scenario is blatantly similar — right down to some of Winlett's symptoms. His drop in temperature and slow pulse rate mirror Carroon's. In both, the armed forces are called in (to rather more effect in SEEDS), and in both the alien is about to spore when it finally gets destroyed.

The more interesting areas of *The Quatermass Experiment* are the gradual mutation and absorption of Carroon by the alien, and Quatermass's successful appeal to the remnants of his human nature. This follows a poignant scene earlier where the infected Carroon demonstrates a knowledge of German and of the technical workings of the rocket — about which he previously knew very little, and his colleagues were expert.

But these ideas, set-pieces almost, have surfaced before in *Doctor Who*. They are all explored fully in *THE ARK IN SPACE* (serial 4C), and analysed by Tim Robins in his *Grubs Up* article in issue two of **IN•VISION**. This is not surprising, the sequences explore different areas of possession — physical possession, absorption of several minds, and humanity transcending that possession/absorption. Since possession was one of Hinchcliffe's hobby horses, it is not surprising that aspects of it surface in the first story over which he was able to exert a major influence.

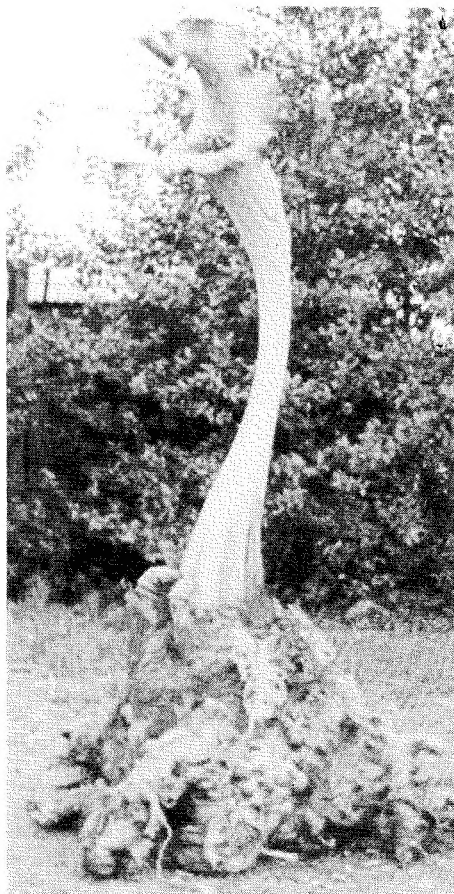
But possession is still featured in THE SEEDS OF DOOM, both physical and mental. Chase's possession by the Krynoid is low-key. Indeed, the Doctor fails to diagnose it at first, assuming that Chase is just being his abnormal self. But his possession is really an extension of his already warped personality. He hints that it is really a favour granted by the Krynoid — thanking it for his participation in the world of plant life, just as it (he claims) thanks him for its existence on Earth.

The physical possession, first of Winlett and then of the more articulately infected Keeler, is far from solicited though. Keeler bemoans his fate: "Chase owns me body and soul", he says. And the irony of Chase's call on his body does not escape him. Duncan Lamont's Carroon elicits similar sympathy from the audience during his rare moments of lucidity, but his anger at the creature possessing him is physical (smashing the cactus across the room), whereas Keeler is tied down and can only scream after Sarah, "You're as bad as Chase and the others... You want me to die!"

Luckily for humanity, the plant monsters of

Victor Carroon finds no treatment at the chemist's in Hammer's 1955 film *The Quatermass Xperiment*





A triffid from David Maloney's production of the John Wyndham novel

for the show at about the same time, Robert Banks Stewart probably saw a 1966 episode called **THE MAN-EATER OF SURREY GREEN**, written by Philip Levene and directed by Sidney Hayers. It is worth outlining the plot of the episode, since several aspects of **THE SEEDS OF DOOM** echo it.

Briefly, an intrepid botanist, Sir Lyle Peterson, (with a fetish for waxwork women and Venus fly traps) is taken over by an alien plant. This plant is in seed-form, having survived when its 'parent' crashed into a lost rocket orbiting the Earth. Peterson uses the plant's mesmeric influence to gather a team of expert botanists to help grow the thing, and prepares to lavish on it special irrigation, under-soil heating, and pest control. He also erects an oil derrick for it to grow up (though it eventually grows so rapidly that one wonders if it needed it).

Meanwhile Steed and Mrs Peel are investigating the loss of the botanists, and trace them to Peterson. They also discover the crashed rocket, complete with attached (and dead) parent plant. Enter Doctor Cynthia Sheldon, (amiably daft old lady who is an expert on plants. She is called in by Wing Commander Davies, who has taken charge of the rocket, and examines the dead vegetation. She discovers it has a brain, would grow to be huge, and lives on meat — more specifically, human meat. So off rush Steed, Mrs Peel and Doctor Sheldon to the Peterson's country house, all kitted out with hearing aids which counteract the hypnotic effects of the plant.

The final scenes are set within the Surrey Green mansion house, with the huge plant enveloping it and trapping our heroes inside. Peterson is freed from the alien influence (thanks to a spare hearing aid), and Mrs Peel taken over (she loses hers). With creepers breaking in and trying to drag everyone off, Mrs Peel and Steed fight for the all-important herbicide. Steed wins, the alien is killed, and all the locals (and botanists) the plant has lured to itself and then eaten are never mentioned (or, presumably, missed) again.

There are obvious similarities to **The Quatermass Experiment**, most noticeably the meeting of lost rocket and alien plant. But there is also, it seems, a considerable overlap with **THE SEEDS OF DOOM**. Of course, some of it is coincidence. Amelia Ducat is surprisingly similar to Cynthia Sheldon, and yet Ducat is a whim of Camfield's rather than a character of Stewart's. The RAF are called in for both problems, although in **The Avengers** they serve the role of UNIT, since the alien is never bombed. The herbicide routine in common to both however. The scenario most obviously common to both (after the basic premise of alien plant attacking Earth) is that of the heroes trapped inside a country house by the huge plant, which is about to spore all over the place.

both **The Quatermass Experiment** and **THE SEEDS OF DOOM** are destroyed before they manage to germinate, spreading their spores far and wide and signalling an end to the civilisation as we know it, etcetera. But a possible influence on Kneale's story is John Wyndham's novel of a world *after* the plants have taken over. Published in 1951, *The Day of the Triffids* is acknowledged as classic science fiction (although it does suffer from the Wyndham problem of a less than satisfactory ending). Since its publication it has been made into a film (awful, 1963, with Carole Ann Ford in a small role), and a BBC television series (rather good, 1981, produced by **Who** director David Maloney).

THE story briefly, is that a comet (or something) explodes spectacularly in the atmosphere of Earth, and everyone who witnesses this pyrotechnic display goes blind as a result. And that means nearly everyone. Of course, a few escape — including our hero William Masen, who tells the story. Ironically, he misses the fireworks as he's in hospital recovering from temporary blindness brought on by being stung (through his protective clothing) by a Triffid. And the Triffids are large, mobile vegetation with a sting. They're farmed for the oil in their stings, and said stings can kill — so they are properly enclosed behind fences. Until humanity is blinded, and man is no better off than the Triffids he farms.

The story is essentially one of survival, of coping with life after the end of the civilised world but with the added complication of huge plants roaming about the place. In its basic story, it is similar to Terry Nation's 1975 BBC tv series **Survivors**. It's influence on **THE SEEDS OF DOOM** is at a basic level, but the idea of hostile plants is first successfully popularised in this novel. Anyone who's seen a road sign saying "Heavy Plant Crossing" knows a joke about a Triffid.

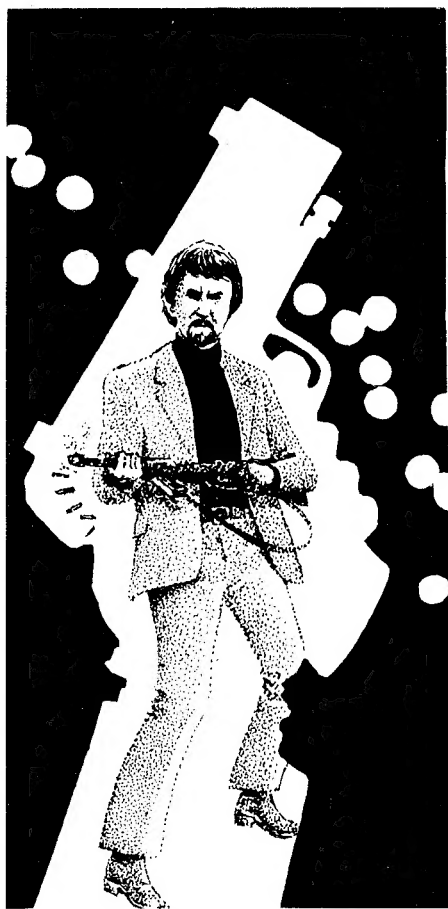
A rather more overt influence on the plot of **THE SEEDS OF DOOM**, surprisingly perhaps, is **The Avengers**. Given that he was writing



Martin Proctor

Seeds of "DOOM"

Martin Proctor



A couple of other points bear mention. One is that, despite its subject matter, *THE MAN-EATER OF SURREY GREEN* is no more silly than any other episode of *The Avengers*, except for the painful scene where Mrs Peel tells Steed that recent photographs prove that there are whole areas of vegetation on both Mars and the Moon. The other point of note is that once Mrs Peel is unconscious, Steed takes the opportunity to act out of character suddenly and unpleasantly, dowsing her in herbicide so that when the plant drags her off and eats her, it will ingest the poison. Luckily she is apparently completely unharmed by its digestive processes. The scene does come over, however, in much the same way as it might if Sarah had been possessed by the Krynoid, and the Doctor had reacted by liberally spraying her with Henderson's defoliant and then putting her through the grinder, in the hope that the Krynoid would choke on the resulting compost. Even with the Doctor in the uncharacteristically violent and melancholy mood he endures for most of *THE SEEDS OF DOOM*, he never loses his character to that extent!

BUT despite all the similarities (and differences) between *THE SEEDS OF DOOM* and its possible sources and inspirations, it remains archetypal Hinchcliffe/Holmes **Doctor Who**. It is a hybrid, yes, but a new blend of old material giving rise to something very different for the most part. There is however one film that might have inspired *THE SEEDS OF DOOM* which is not normally quoted. But given Robert Holmes' taste for old 'B' science fiction flicks from the '50s, *The Trollenberg Terror* deserves a plot resume. Whether Holmes ever saw it, or if he did had to suffer the memory of it right up until 1976, I leave to you...

The Trollenberg Terror was a better than average cheapy from *Eros Films Ltd*. Written by Jimmy Sangster (of *Hammer* fame) and starring such luminaries as Laurence Payne, Warren Mitchell, Colin Douglas, and (as the hero, Allan Brookes) Forest Tucker, it is set around the Trollenberg mountain in Switzerland.

The film opens with a nasty fog descending on a group of climbers on the Trollenberg, one of whom subsequently gets his head ripped off (out of vision) by something nasty (also out of vision). Meanwhile, the Pilgrim sisters (Ann and Sarah) find their mind-reading double act has turned out to be for real, and Ann, who is the psychic, insists on staying the night in terrible Trollenberg. They meet up, of course, with Quentin. And Brookes goes off to visit his scientist friend Warren Mitchell (complete with outrageous accent) who has an observatory half-way up the mountain.

The setting for most of the unpleasantness is the snow-covered slopes, but this does not deter Brookes from ignoring Warren Mitchell's warnings about radioactive clouds on the mountain — in fact, he doesn't even ask where the observatory's telescope is. There are, of course, more killings — some so awful that the locals lapse into *real* German out of shock. The sentence construction is predictably complex, including such examples as: "Hey, kommen Sie hier schnell" and "Hier ist ein rucksack"... Mind you, they are shocked back into English by the discovery that the rucksack contains, for no very good reason, a severed head.

But for us the real interest starts when Colin Douglas's character is possessed by the aliens (not unlike the scene in *HORROR OF FANG ROCK — SERIAL 4V* — where Colin Douglas's character is possessed by the aliens), and Warren Mitchell threatens to call in a special United Nations team set up to deal with these sort of strange phenomena.

By the end of the terror, the surviving cast are imprisoned in the observatory (luckily constructed more like a fortress, and still with no sign of telescope) by the now-revealed nasty alien beasts (one eye, tentacles, huge, etcetera), who keep breaking into bits of it. After a brief experiment with Molotov cocktails, they call in the air force, and the aliens are bombed to bits.

Of course, we shall never know if Robert Holmes saw this old monochrome monstrosity, but if he did I'll bet you his favourite line was one of Allan Brookes' from the portion of the film when there's lots of nasty rumours, but no proof. Apparently in all seriousness, Forest Tucker's character tells Warren Mitchell's that what they need is "something that will look *real* in black and white." □



CONTEXT

Back cover: Martin Proctor

CAST

DR WHO Tom Baker
SARAH JANE SMITH Elisabeth Sladen
CHARLES WINLETT John Gleeson (1-2)
DEREK MOBERLEY Michael McStay (1-2)
JOHN STEVENSON Hubert Rees (1-2)
RICHARD DUNBAR Kenneth Gilbert (1-4)
HARGREAVES Seymour Green (1,3-5)
HARRISON CHASE Tony Beckley
SCORBY John Challis
SIR COLIN THACKERAY Michael Barrington (1,3-6)
ARNOLD KEELER Mark Jones (1-4)
DOCTOR CHESTER Ian Fairbairn (3)
CHAUFFEUR Alan Chuntz (3)
AMELIA DUCAT Sylvia Coleridge (3-5)
GUARD LEADER David Materman (3-4)
GUARD Harry Fielder (4)
KRYNOID'S VOICE Mark Jones (5)
MAJOR BERESFORD John Acheson (5-6)
SERGEANT HENDERSON Ray Barron (5-6)

Small & non-speaking

GUARDS
Harry Fielder (3), Pat Gorman, Bryan Nolan (3-5)
SECRETARY Keith Ashley (5)
KRYNOID (4-6) Ronald Gough, Keith Ashley
MARINES (3) Patrick Milner, Ronald Gough
GUARD Ian Elliott (3-4)
DOUBLE FOR THE DOCTOR
Terry Walsh (3-4)
UNIT SOLDIERS (6)
Rowland Geall, Patrick Ginter, Tony Snell,
Barry Summerford, Derek Wayland, Peter Bailey

CREW

PRODUCTION ASSISTANT Graeme Harper
ASSISTANT FLOOR MANAGER Sue Shearman
DIRECTOR'S ASSISTANT Briony Brown
FLOOR ASSISTANTS
Robin Burman (1-4), Steve Haggard (5-6)
LIGHTING John Dixon
TECHNICAL MANAGER Bernard Fox
SOUND John Holmes
GRAMS OPERATOR Andrew Hunter
VISION MIXERS Sue Thorne (1-2), Graham Giles (3-6)
ELECTRONIC EFFECTS OPERATOR Dave Jervis
STILLS Ardea Photographics (1)
SENIOR CAMERAMAN Paul Kay
CREW 9
OB LIGHTING Clive Potter
OB SOUND Vic Goodrich
FILM CAMERAMAN Keith Hopper
FILM EDITOR Mike Adams
FIGHT ARRANGER Terry Walsh (3-4)
COSTUME DESIGNER Barbara Lane
MAKE-UP ARTIST Ann Briggs
MAKE-UP ASSISTANTS
Catherine Cary-Elwes, J Gilpin, Gillain Thomas
VISUAL EFFECTS DESIGNER Richard Conway
VISUAL EFFECTS ASSISTANT John Brace
PROPS BUYER Maurice Watson
DESIGNERS
Jeremy Bear (1-2, not Chase's house),
Roger Murray-Leach (4-6)
INCIDENTAL MUSIC Geoffrey Burdon
SPECIAL SOUND Dick Mills
ARTISTS' BOOKER Nansi Davies
PRODUCTION UNIT MANAGER George Gallacio
WRITER Robert Banks Stewart
SCRIPT EDITOR Robert Holmes
PRODUCER Philip Hinchcliffe
DIRECTOR Douglas Camfield

TRANSMISSION

Part 1: 31st January 1976, 18.00.37 (24'10")
Part 2: 7th February 1976, 17.31.24 (24'09")
Part 3: 14th February 1976, 17.56.49 (24'51")
Part 4: 21st February 1976, 17.46.36 (24'28")
Part 5: 28th February 1976, 17.47.47 (25'06")
Part 6: 6th March 1976, 17.47.29 (21'51")

Outside Broadcast

October/November 1975 (Athelhampton House, Dorset; Dorking)

RECORDING

6th, 17th/18th November 1975 (TC4), 1st/2nd December 1975 (TC4) (Including scenes in Chase's house from parts 1 and 2), 15th/16th December 1975 (TC8)

CYPHER DUBBING

8th, 9th, 19th, 22nd January 1976, 2nd, 3rd February 1976

FILM

Part 1: 5ft (16mm sound, stock antarctic footage), 14ft (16mm sound, effects)
Part 2: 4ft (16mm sound, stock aircraft take-off), 6ft (16mm sound, effects)
Part 3: 10ft (16mm sound, effects)
Part 6: 4ft (16mm silent, stock), 17ft (16mm sound, stock provided by World Backgrounds), 33ft (16mm silent, effects)

MUSIC

Part 1: 10'35"
Part 2: 6'59"
Part 3: 10'42"
Part 4: 10'39"
Part 5: 6'59"
Part 6: 8'50"

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Plotlines 13
Radio Times: w/e 6.2.76, 13.2.76, 20.2.76, 27.2.76, 5.3.76, 12.3.76

FILMS

The Day of the Triffids (Steve Sekeley, 1963)
The Quatermass Xperiment (Val Guest, 1955)
The Thing from another world! (Howard Hawks)
The Trollenberg Terror (Quentin Lawrence)

TELEVISION

The Avengers (*THE MAN-EATER OF SURREY GREEN*) (ABC, 1966)
Beau Geste (BBC, 1983)
The Day of the Triffids (BBC, 1981)
The Quatermass Experiment (BBC, 1955)
Survivors (BBC, 1975-1977)
The Treasure of Abbot Thomas (*Ghost Story for Christmas*) (BBC, 1974)

"I suppose you could call it a galactic weed, though it's deadlier than any weed you know. On most planets the animals eat the vegetation. On planets where the Krynoid gets established, the vegetation eats the animals."

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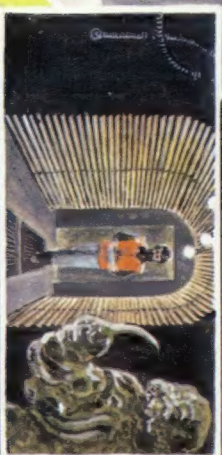
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HOW DID THEY GET HERE?

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THE FEELERS of doom!

Directed by DOUGLAS CAMFIELD
Producer — PHILIP HINCHCLIFFE
Script Editor — ROBERT HOLMES

Starring TOM BAKER and
ELIZABETH SLADEN



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